

Comparative Study: Analyzing Translation Techniques of Taboo Expressions in *Deadpool 2* by Professional Translator and Non-Professional Translator

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ABSTRACT

This research focuses on the translation analysis of taboo expressions in “*Deadpool 2*” movie. This study aims to find out (i) the type of taboo in the movie and (ii) the techniques employed by two different translators from different platforms to translate taboo expressions. This is a descriptive-qualitative research. The sources of data in this research are the dialogue in movie titled “*Deadpool 2*” and its Indonesian subtitles produced by 2 different translators, also respondents to assess the translation acceptability which in this research called as familiarity. The data in this research are 167 data of taboo expressions found in the said movie and its translations and information from respondents concerning familiarity of the translations. The results of the analysis of the category of taboo expression shows that from 167 data there are eight categories of taboo that are identified in “*Deadpool 2*”. The categories are sexual references (41%), profane or blasphemous (11%), scatological referents and disgusting object (10%), some animal names (2%), ethnic-racial-gender slurs (1%), insulting references to perceived psychological, physical, or social deviations (7%), ancestral allusions (2%), and

offensive slang (25%). The analysis of translation techniques employed by the two translators shows that in total there are eleven translation techniques, namely maintaining with the same lexical items, maintaining with different lexical items, mitigating with the same lexical items, mitigating with different lexical items, generalization, deletion, translating to proper interjection, euphemism, reformulation, substitution and literal translation.

1. INTRODUCTION

In everyday life, people could not separate their lives from having interaction with each other. To interact with each other, they use language as a communication tool functioning to deliver messages or information. In addition, language is also used to reveal personal identity, character, and background of each individual without realizing it. Chaika (1985) said language reflects the realities of the social environment in which it is used. In other words, the language which people use to communicate reflects the culture the people embrace unconsciously. Moreover, Bassnet (2002) said that language and culture are two things in a system which influence each other and cannot be separated.

Taboo as a means of expression is a part of language and culture. People usually avoid using taboo expression in their conversation because they believe taboo is harmful to society and embarrassing. However, some people keep using taboo expressions to emphasize their words, to express their overflow feeling, or to show their strength and freedom. Taboo terms in distinct localities are different from one another due to cultural-background differences. A term might be considered taboo in a particular locality but not in the other. Besides the cultural differences, the aim of using taboo terms by some people is to give them a distinctive character. Aside from its use in real-life conversation, taboo expression is also used in film.

As time goes by, films are widely distributed and easy to access by people throughout the world. With the spread of films across the world, it means a film from one country can be watched even by audiences who do not understand the original language of the film. This can be a problem for the audiences to get the information and message of the film. To overcome this problem, translation comes as a solution.

Translating film either in a form of subtitle or dubbing becomes a challenge for translators to do. Besides rendering the taboo expression into TL, translators also have to consider the rules of producing subtitle or audio-dubbing so that the translation can be as natural as possible. It is often that the translator of film to tone down taboo expression. Khoshsaligheh and Ameri (2014) explained that in one case, taboo language in English film is softened when translated into Persian in a form of dubbing. Meanwhile, a study shows that in producing subtitle of a film from English to Spanish, manipulation occurred in the process, so that the translation does not remain close to the ST (Avila, 2016). Not only do the professional translators produce subtitle for film, but non-professional translators such as fansubbers also produce their own subtitle which they share on the internet for free. Unlike professional translators, fansubbers tend to follow the ST culture rather than TT culture by using strong force expressions (Ameri and Ghazizadeh, 2014). This study attempts to delve into the comparison between translation strategies used by professional and non-professional or amateur translators to translate taboo expressions in American movies into Indonesian.

1.1. Taboo Language

Taboo derives originally from Tongan, Polynesia word that were brought by Captain James Cook in his *Voyage to the Pacific Ocean* (1777) which was later loaned into English and other European languages as a term. Within Tongan society, taboo means ‘to act which are forbidden or which are to be avoided’. Cook (in Hughes, 2006) stated “the word has a very comprehensive meaning; but, in general, signifies that a thing is forbidden”. As a means of language, taboo is associated with words, topic, and expressions which are avoided and even not allowed to be talked about, especially on a public occasion. However, there are people who still use taboo expressions to emphasize their words, to express their overflow feeling, or to show their strength and freedom.

Taboo in every country and culture may differ from one another. In English, taboo ranges from sexual references; profane or blasphemous; scatological referents and disgusting objects; some animal names; ethnical, racial or gender slurs; psychological, physical, or social deviation insults; ancestral allusions; substandard vulgar terms; and offensive sang (Jay, 2009). Meanwhile, Bahasa Indonesia tends to adopt three linguistic kinds of taboo suggested by Ullmann (1977) and categorize the taboos based on psycho-motivation.

- a) Taboo of fear (deities, supernatural beings, beasts dangerous to men or domestic animal, and dangerous concepts.)
- b) Taboo of delicacy (illness or death, physical or mental diversity and criminal action)
- c) Taboo of propriety (sex, certain parts of body, bodily excretion, bodily function, and insulting words)

1.2. Subtitling

According to Shuttleworth and Cowie (2014), subtitling is one method of transferring message in audio-visual translation (AVT) of transcription such as film and television. The translation appears as captions at the bottom of the screen and come out simultaneously. There are two main types of subtitling suggested by Gottlieb (1997):

- a) Intralingual subtitling, which appears in the same language as the source text to help the deaf and hard of hearing people enjoy the content.
- b) Interlingual subtitling, which is written in target audiences’ language.

1.3. Fan-subtitling

The development of technology has significantly influences the world of translation, specifically subtitling in AVT (Audiovisual Translation). The existence of the internet helps the translators to get subtitling software easily and at low or no cost, with many subtitling softwares on the Internet available to download for free. These softwares have facilitated translation practices like fansubs.

Fansubbing is originally an attempt to make an international exposure for Japanese *anime* and *manga* in the 1980s. International fans of anime and *manga* were facing two problems; which are language differences and the distribution of products in their language. Due to this condition, translating the shows and *manga* with the help of fans who understood the original language of the show and the audience language became the solutions to solve the problems. Despite the questionable copyright and legality, this ‘by fans for fans’ translating practice was done and distributed for free for everyone interested in the show. To this very day, the practice is still performed with a wider range of shows translated and target languages not only are Japanese *anime* and *manga* and translated to English, but other shows such as English movies are also translated to Indonesian.

This new form of ‘by fans for fans’ subtitling tends to be more free and creative than the traditional subtitling practice that has ever been done. Some fans who perform subtitling utilize the function of color to differentiate the identity of speakers on the show they translate, put some additional notes in the subtitle or on the top of the screen, and do a cumulative translation. In fact, people who perform this subtitling practice prefer to call this practice subbing instead of subtitling to emphasize the unusual nature of the practice.

1.4. Translation Techniques

The theory about techniques of translation referred to in this paper was selected based on the characteristics of the analyzed data. In total, 11 techniques are identified to be used by the translators in this research. Six techniques are part of the techniques in Khoshsaligheh, Ameri, and Mehdizadkhani (2017) with four techniques developed from two initial techniques, maintaining and mitigating, two techniques are two of the techniques proposed Molina and Albir (2002), one technique is taken from Allan and Burrige (2006:32), one technique from Cintaz and Ramael (2007), and the last technique is discovered and labelled based on the analysis of the pattern between SL and TL. These techniques are described below:

Maintaining with same lexical items (M1) and maintaining with different lexical items (M2) are two translation techniques derived from maintaining technique proposed by Khoshsaligheh, Ameri, and Mehdizadkhani (2017). The technique of maintaining is a technique that involves direct translation of the original taboo into a taboo in target culture with similar force (ibid, 2017 p.8). The thing that differentiates these two techniques are the type of lexical items in TT whether the translator use same lexical items or different lexical items from the ST.

Mitigating with same lexical items (Mit1) and mitigating with different lexical items (Mit2) are also techniques that are derived from Khoshsaligheh, Ameri, and Mehdizadkhani (2017)’s technique namely mitigating technique. These two techniques are translation techniques which render the source text to target text by toning down the force of taboo expressions using the equivalent words with the same lexical category as the original text. By applying the techniques, the results might have slight differences in terms of emotive value or taboo force so that the results will be less expressive than the original. Like differentiating the two maintaining techniques used in this research, to differentiate these mitigating techniques are one by looking the lexical items in TT.

Substitution (SUB) and deletion (DEL) are the other two techniques from Khoshsaligheh, Ameri, and Mehdizadkhani (2017). Substitution is a translation technique in which the translator renders the taboo items in the source text with unrelated items in the target text. The unrelated items used to translate the taboo items may far from their literal and idiomatic meaning in order to make the target text more natural to the target culture. Meanwhile, deletion is a translation technique that the translator used by omitting taboo expressions in the source text.

Generalization is a translation technique in which the translator transfers the taboo expression which holds expressive meaning or prepositional and expressive meaning in source text into more common or neutral expression in target text (Molina and Albir, 2002). The use of this technique may cause the loss of taboo value or emotive value. In short, this technique makes the taboo expression sound more polite or not taboo. The other technique part of the theory proposed by Molina and Albir y is literal translation. Literal translation is a technique to translate taboo items word for word.

Euphemism is a technique of censoring language use by using alternative words or phrases to replace dispreferred expressions (Allan and Burrige, 2006, p. 32), or in this case taboo expression. The use of this technique might reduce the force of taboo in the source text and make the target text sound more polite since the aim of euphemism is to save the face of the speaker.

Reformulation is a translation technique that transfers the idea of the source text in a different way. This technique involves text paraphrasing and condensation, that is when the utterance is expressed in different ways or shortened in the target text without losing too much content (Cintaz and Ramael, 2007 p.150-161).

The last technique used to translate the taboo expressions is translating using TC interjections. The researcher found this technique by analyzing the pattern in ST and TTs. This technique is used to renders interjection words or phrases in the source text to interjection words commonly used in the target text.

2. METHOD

This research uses descriptive method to explain the results of the comparison between professional translation and amateur translation. The source data of this study is the film entitled *Deadpool 2* with its two versions of the subtitle in Indonesian. The source data is chosen by using a criterion sampling technique. The criteria are: a) containing a high frequency of taboo expression, b) popular film, c) having Indonesian subtitle produced by professional, and d) having Indonesian subtitle produced by a fan or an amateur translator.

3. RESULT AND DISCUSSION

3.1. Result

A total of 162 taboo expressions were found in the original movie entitled *Deadpool 2*. The taboo expressions found in the movie are classified into nine categories proposed by Jay (2009). Table 1 shows the frequency of taboo expressions based on their categorizations.

Table 1. Frequency of taboo expressions based on categorizations

No.	Types of Taboo	Amount	%
1.	Sexual references	69	41
2.	Profane or blasphemous	19	11
3.	Scatological referents and disgusting object	16	10
4.	Some animal names	4	2
5.	Ethnic-racial- gender slurs	1	1
6.	Insulting references to perceived psychological, physical, or social deviations	12	7
7.	Ancestral allusions	4	2
8.	Offensive slang	42	25

The result of the analysis of the translation techniques shows that different types of translation techniques applied in the subtitle obtained from Google Play Movie & TV and the fansub. Ten techniques applied by the translator were found in the Google Play Movie & TV subtitle and eight techniques were found in the fansub. Table 2 shows the frequency of the translation techniques applied by the Google Play Movie & TV translator.

Table 2. Frequency of translation technique used by the Google Play Movies & TV translator.

No.	Translaion Technique	Frequency	Percentage
1.	Maintaining with the same lexical items	14	8
2.	Maintaining with different lexical items	15	9
3.	Mitigating with same lexical items	6	4
4.	Mitigating with different lexical items	3	2
5.	Generalization	49	29
6.	Deletion	49	29
7.	Translating to proper interjection	14	8
8.	Euphemism	5	3
9.	Reformulation	5	3
10.	Substitution	7	4

Example 1

Context of the situation: Deadpool rejects Colossus' invitation to join X-Man with the reason that he is no longer a virgin.

ST: I'm not even a **virgin**.

TT: *Aku bukan **perjaka**.*

[GPM/ 039]

Here, the translator renders the word 'virgin' to '*perjaka*'. The word '*perjaka*' in KBBI means a man who has not married and never has sex before. The explanation suggests that 'virgin' and '*perjaka*' are equivalent in terms of the lexical category and the meaning of the words. In addition, both words have the same taboo force and do not contain any emotive value.

Example 2.

Context of the situation: In a fight, Juggernaut kicks Cable who is trying to attack him.

ST: Bear it, **midget**!

TT: *Enyahlah, **kerdil**!*

[GPM/ 136]

In the example, the word 'midget' is translated to '*kerdil*'. The word '*kerdil*' in Indonesia belongs to an adjective to remark a person who is physically small or cannot grow bigger due to malnutrition or genetics factors (KBBI). By translating 'midget' to '*kerdil*', the translator renders a noun to an adjective in the target text. Although both words are not similar in terms of lexical category, both words have similar meanings and degrees of taboo and are used as ridiculing remarks for someone.

Example 3

Context of the situation: Wade is not in his normal condition and thus it makes Weasel get shocked. Then, Weasel explains Wade's condition to Blind Al.

ST: But this time, you can see **the Muppet's dick**.

TT: *Tapi kali ini kau bisa melihat **kemaluan Muppet**.*

[GPM/ 101]

As seen in the example, the translator renders the word 'dick' in the source text to '*kemaluan*' in the target text. The word '*kemaluan*' means genitalia in English. However, the word is less taboo and somehow sounds more polite compared to 'dick'. By using the word '*kemaluan*' instead of other equivalent words such as '*penis*', for example, this utterance is categorized as data translated by mitigating the taboo force of the original text..

Example 4

Context of the Situation: When Deadpool is going to enter the house to find Russell, the officers of Essex House come to attack them before Deadpool gets in the house.

ST: Get off this property, mutant **scum**!

TT: *Enyahlah, mutan **kotor**!*

[GPM/ 140]

The officer calls Deadpool and the team using insulting name-calling that is 'mutant scum'. In translating the name-calling, the translator renders the word 'scum' to '*kotor*'. Based on Cambridge Online Dictionary, 'scum' refers to a kind of layer of dirt that forms on the top of a liquid. This word is translated to '*kotor*' which means unclean or dirty. From the explanation, it can be recognized that 'scum' and '*kotor*' have similar meaning although they are different in terms of the lexical category. However, somehow the word '*kotor*' is less expressive than scum.

Example 5

Context of the situation: Dopinder asks Deadpool if his mission is already accomplished and he responds by saying the criminals cannot hide forever.

ST: **Fucker** can't stay in a panic roomo vanish forever.

TT: ***Dia** tak bisa bersembunyi selamanya.*

[GPM/ 012]

In the example above, the word ‘fucker’ is categorized as sexual reference taboo which means a contemptible or stupid person. Based on the context, the word works as an addressing term which is considered offensive. However, the translator renders the word ‘fucker’ to ‘*dia*’ in the target text which functions as a pronoun for a person in general. Translating the word ‘fucker’ to ‘*dia*’, causes the taboo force and the emotive value it contains not to be able to be found in the target language.

Example 6

Context of the situation: Russell the fire-fists creates a chaotic situation and refuses to be calmed down and threatens people to burn them.

ST: You wanna **fucking** die?

TT: *Kau mau mati?*

[GPM/ 043]

The example above shows that the translator translates the expression in the source text to ‘*kau mau mati?*’ In English, the expression ‘*kau mau mati*’ is back-translated to ‘do you want to die?’ the back translation, shows that there is a word omitted from the source text that is ‘fucking’. The word ‘fucking’ here functions as an intensifier. The omission of this word does not affect the message of the text, though it reduces the emotion of the source text.

Example 7

Context of the situation: Wade asks Blind Al to give his feet a massage, but instead of holding Wade’s feet, she holds something else and gets shocked.

ST: Oh! **Mary, mother of Joseph!**

TT: *Astaga!*

[GPM/ 098]

In the example above, Blind Al yells, ‘Oh! Mary, mother of Joseph’ showing that she feels surprised. The forementioned expression is categorized as taboo profane which has a similar function as ‘Oh, My God’, that is to show surprise. In the target text, the translator renders the expressions to ‘*astaga!*’ which belongs to a common expression to show surprise. The rendition makes the data belong to the category of data translated by using its equivalent interjection or proper interjection in the target culture.

Aside from the expression mentioned in the example above, ‘Deadpool 2’ also contains other profane expressions that belong to common Christian terms such as ‘Oh, my God!’, ‘Jesus’, ‘Christ’, and ‘Jesus Christ’. However, those expressions are not commonly used in Indonesia since the majority of Indonesians are Moslems.

Example 8

Context of the situation: Wade and Vanessa sit together on the sofa. They talk about what name they should give to their child. Then, Wade tells her he does not have a memorable thing about his family and he feels afraid that he cannot give his best for their child by giving an example from a movie.

ST: Like in Star Wars, men are destined to become their father and then have **consensual sex** with their sister?

TT: *Seperti Star Wars, pria ditakdirkan menjadi seperti ayahnya lalu **tidur** dengan saudari mereka?*

[GPM/ 017]

The example above shows that the term ‘consensual sex’ is rendered to the word ‘*tidur*’. The word ‘*tidur*’ literally means sleep in English yet, according to Kamus Besar Bahasa Indonesia, the word ‘*tidur*’ also has a figurative meaning that is having sexual intercourse. Here, the translator keeps the message of the source text by using its euphemistic equivalent; however it softens the taboo force.

Example 9

Context of the situation: After Deadpool knows the truth about Russell who is abused by the owner of Essex House of Mutant Rehabilitation, he asks a moment to people around there. He gives a speech for being a Hero before he shots one of the Essex House workers.

ST: People think you wake up a hero... brush your teeth a hero... **ejaculate into a soap dispenser** a hero.

TT: *Orang pikir kau bangun sebagai pahlawan...sikat gigi sebagai pahlawan...merancap sebagai pahlawan.*
 [GPM/ 053]

The example shows that a phrase in the source text is reformulated in the target text. The word ‘ejaculate’ denotes to produce a sudden flow of semen from the penis. In other words, the phrase ‘ejaculate into a soap dispenser’ in source text means to suddenly release semen from penis to a soap dispenser. In target text, the translator reformulates the phrase as ‘merancap’, rather than to use the more literal phrase ‘ejakulasi ke dalam tempat sabun’. The word ‘merancap’ in target text is equivalent to ‘masturbation’ which refers to an activity to satisfy someone’s sexual desire (KBBI). Although the expression is reformulated, taboo force of the source text does not decrease and is still present.

Example 10

Context of the situation: Deadpool jumps from the second floor of Essex House and lands on his knee. right after the landing he feels his knee hurt.
 ST: Ah, **fuck, fuck, fuck!**
 TT: **Sakit, sakit, sakit!**
 [GPM/ 052]

Based on the context of situation above, Deadpool uses the word ‘fuck’ to show his feeling of getting hurt on his knee. The translator translates the expression to ‘sakit, sakit, sakit!’. According to KBBI, the word ‘sakit’ means uncomfortable feeling on the body or body parts because of something. The word’s meaning, it shows that both words are not equivalent and have a different power of expression and taboo. The word ‘sakit’ does not belong to taboo words and lacks of expression compared to ‘fuck’. However, both words function similarly as a reflected utterance when someone feels sudden pain, in this case Deadpool.

Different results are obtained from the analysis of translation techniques applied by the fansubber. Table 3 below shows the percentage of the techniques applied by the fansubber.

Table 3. Frequency of translation techniques used by the fansubber.

No.	Translaion Technique	Frequency	Percentage
1.	Maintaining with the same lexical items	53	32
2.	Maintaining with different lexical items	29	17
3.	Generalization	24	14
4.	Deletion	38	23
5.	Translating to proper interjection	1	1
6.	Euphemism	2	1
7.	Literal	15	9
8.	Substitution	5	3

Example 11

Context of the situation: Domino asks Deadpool about the condition of her teammates. Deadpool then informs her that all members of his team are dead and she cusses Deadpool because of that.
 ST: Fuck, you are **dumb**
 TT: *Brengsek, kau goblok*
 [FS/ 092]

As can be seen in the example, the fansubber maintains the taboo item in the source text to target text. According to Cambridge Online Dictionary and *Kamus Besar Bahasa Indonesia*, the word ‘dumb’ and ‘goblok’ have the same meaning that is stupid. It means that the fansubber maintains not only the lexical item but also the meaning and the taboo force of the taboo items. Accordingly, the example is included in the category of data rendered by maintaining using the same lexical items.

Example 12:

Context of the situation: Deadpool bewails his current condition by lying on gallons of gasoline while smoking. Suddenly, he throws his lighted cigarettes, and it falls into one of the gasoline gallons, then it blows him up. While Deadpool blows up, he blames Wolverine, the character from another movie, because he increases his movie rating by dying.

ST: **Fuck** Wolverine!
 TT: Wolverine *bajingan!*
 [FS/ 001]

The example shows that the fansubber translates the word “fuck” to “*bajingan*”. The word ‘fuck’ based on Cambridge Online Dictionary is categorized as a verb which expresses an action of having sex, while the word ‘*bajingan*’ in KBBI belongs to an adjective category which means “very rude”. However, despite the difference in lexical category, both words have the same function as swearing words

Example 13

Context of the situation: In a fight with Deadpool, Cable asks Deadpool why he protects Russell. Deadpool answers Cable’s question with the answer that he actually does not care about Russell.

ST: **I don’t give a fuck** about him
 TT: *Aku tak peduli padanya.*
 [FS/ 068]

The expression ‘I don’t give a fuck’ is a rude way to say ‘I don’t care’. This expression is usually used to stress or to emphasize that someone really does not care about the matter. In the target text, the translator renders the expression to ‘*aku tak peduli*’ which is equivalent to ‘I don’t care’. The expression ‘*aku tak peduli*’ is also a common expression in target language culture. However, the expression does not contain any taboo force, unlike the expression in the source text. In addition, the expression in target text also is less expressive than it is in the source text.

Example 14

Context of the situation: There was a commotion in Essex Mutant Rehabilitation House caused by Russell, the fire fist, because he refuses anyone to calm him down and threatens those who come near him.

ST: You wanna **fucking** die?
 TT: *Kau mau mati?*
 [FS/ 043]

The example above shows that the fansubber omits the word ‘fucking’ in the translation. This deletion might not change the message of the source text expression. However, it affects the emotion inside. Based on the Cambridge Online Dictionary, the word ‘fucking’ is used to emphasize a statement, especially anger. By not translating or omitting the word, the emotion contained in the source text reduces. In the situation as in the example, it shows that Russell is mad, and he does not want anybody to stop him by emphasizing his words using the word ‘fucking’. However, in the target text, the fansubber omits the expression and translates it to ‘*Kamu mau mati?*’. Although the expression is already strong on its own, the deletion of the taboo expression in target text makes it less expressive than the original text.

Example 15

Context of the situation: Deadpool is in the situation where he is being chased by a group of guys. During the chase, he tries to attack them back, but when he looks back, he finds one of the guys who run after him is burning.

ST: **Holy shit pickles!** That guy's on fire.
 TT: *Astaga-naga, pria itu terbakar !*
 [FS/ 007]

The example above is one of the data in which the source text is rendered to interjection commonly used in target culture by the fansubber. ‘Holy shit pickles!’ is a taboo phrase formed by the combination of profane and scatological taboo. From the context of situation, Deadpool uses that phrase to show his surprise towards the burning guy who chases him. The fansubber, in this case, translates the phrase to ‘*Astaga-naga*’. *Astaga-naga* is

not a standardized word in Indonesian language, but it is a modified word from the standardized word ‘*astaga*’ that is usually used to show surprise in Indonesian.

Example 16

Context of the situation: Deadpool is in critical condition after Cable previously shoots him. In his current condition, he gets a vision of him meeting Vanessa for a short time. Before he gains his consciousness, he warns Vanessa not to fuck Elvis.

ST: Don't **fuck** Elvis.
 TT: *Jangan **tiduri** Elvis.*
 [FS/ 157]

As seen in the example, the word ‘fuck’ is rendered to ‘*tiduri*’. The word ‘*tiduri*’ in target language has a connotation of “the act of having sexual intercourse”. Meanwhile the word ‘fuck’ is the slang for “having sexual intercourse”. From the explanation, both words have the same meaning. However, they do not possess the equal taboo force, since the word ‘*tidur*’ in general means “to sleep”. Therefore, the data belong to category of data rendered using euphemism.

Example 17

Context of the situation: After Deadpool blows himself and breaks his body into parts, Colossus brings him to his house and reassembles Deadpool’s body. Three days later, he asks Deadpool to train to be an X-Man with him, but Deadpool says he only wastes his time because Deadpool does not want to join in.

ST: You're wasting your time, **Shiny Jesus**
 TT: *Kau membuang waktumu, **Yesus Kilap**.*
 [FS/ 033]

Based on the context of situation in the example above, ‘Shiny Jesus’ is said by Deadpool to refer to Colossus who asks him to join the training to become an X-Man. Deadpool uses that term to call Colossus because the latter is a mutant that can transform his body into a steel-like substance. In the target text, the fansubber translates ‘Shiny Jesus’ to ‘*Yesus Kilap*’. The word *kilap* in ‘*Yesus Kilap*’ means light reflection, while ‘shiny’ is an adjective to describe a thing that reflects light, so it can be implied that the word ‘*kilap*’ and ‘shiny’ is kind of equivalent. Meanwhile, ‘*Yesus*’ is a literal translation of ‘Jesus’ in Indonesian language. Based on the explanation, it can be implied that the fansubber applies literal translation techniques to render the ‘Shiny Jesus’ to ‘*Yesus Kilap*’.

Example 18

Context of the situation: Deadpool calls a gangster which is involved in a sex trafficking case to insult him before he beats up the gangster.

ST: I don't bargain, **pumpkin fucker**
 TT: *Aku tak bernegosiasi, **dasar pesek***
 [FS/ 004]

The utterance in the example is said by Deadpool before he ends his call with the gangster. In the utterance, he calls the gangster ‘pumpkin fucker’ to insult him. According to urbandictionary.com, people use this expression to refer to someone who has sex or masturbate with a pumpkin. If the expression is interpreted by each word, ‘pumpkin fucker’ means “an incompetent, stupid person” since the word pumpkin is a slang word for “incompetent person” and fucker means “stupid person”. However, the fansubber translates this expression to ‘*dasar pesek*’ (back-translation: you, flat-nosed) which does not correlate with the meaning of ‘pumpkin fucker’. Nevertheless, both expressions have the same function as name-calling and give similar emotion.

3.2. Discussion

Figure I offers a visual representation of the most frequently used type of taboo in “Deadpool 2”. As it can be seen, from the eight types of taboo in total of 167 data, Sexual Reference is the most frequently used expressions (42%) followed by Offensive Slang as the wecond most frequently used (25%), while the least frequently used is Ethnical-race-gender Slurs (1%).

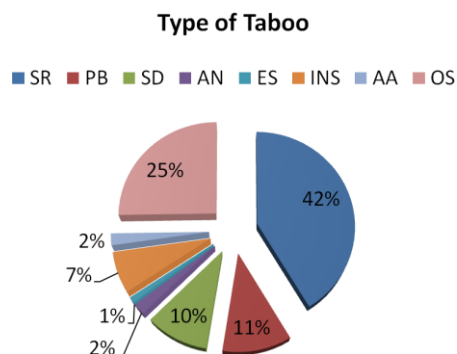
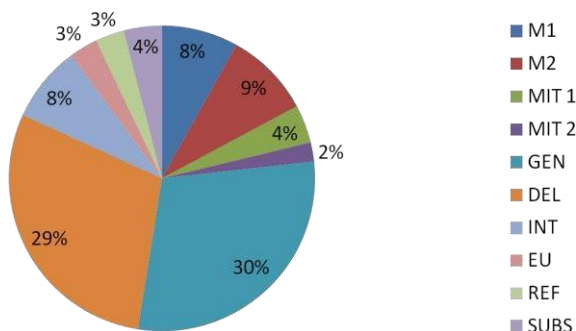


Figure 1: Type of Taboo in "Deadpool 2"

The translation techniques used by Google Play Move & TV translator is illustrated in figure 2 and the fansubber’s in figure 3:

Figure 2: Translation technique used in Google Play Movie & TV
Translation Technique Used by GPM Translator



From figure 2, it can be seen that the translator of Google Play Movie & TV translator’s two most frequently used techniques are generalizations (30%) and deletion (29%). Meanwhile, reformation (3%), equivalent euphemism (3%), and mitigating with different lexical items techniques (2%) are the least employed by the translator.

Figure 3: Translation technique used in fansub

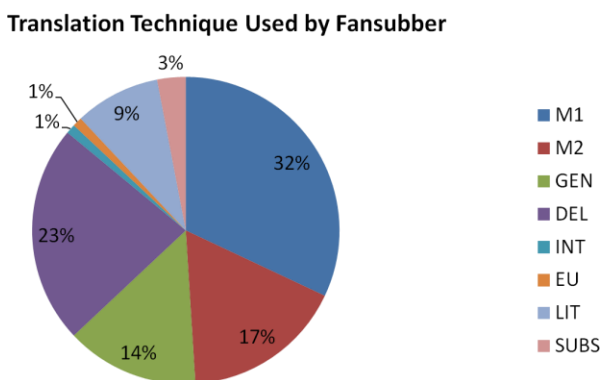


Figure 3 shows that the dominant translation technique is translating by maintaining with same lexical items (32%) and deletion (23%). On the other hand, substitution (3%), equivalent euphemism (1%), and local interjection (1%) are the least frequently used techniques.

The two charts reflect that there are some differences of the employment of translation technique by the two translators. Figure 2 shows that the Google Play Movie & TV translator tends to tone down the taboo expressions by using generalization and deletion with almost 60 percents of the total of translation techniques used. suggests that the translator is considerate with target culture, in this case Indonesian, who do not openly use taboo expressions in daily interaction.

On the contrary, based on the figure 3, the fansub TT tends to be more taboo compared to the Google Play Movie & TV TT. Although deletion is the second most frequently used technique, the total percentage of two types of maintaining technique occupies 49% part in the chart that indicate the fansub TL is tends to keep the taboo from ST. However, aside from the fansubber's keeping the taboo in TT more than the Google Play Movie & TV translators do, judgment cannot be made that the quality of the fansub is higher than the other one or more acceptable for the audiences.

4. CONCLUSION

The use of taboo expressions in daily conversation is considered a forbidden matter. However, taboo expression also has an important role in certain occasions such as characterizing a figure in a film. For a film which contains a lot of taboo expressions and distributed globally, audiovisual translation (AVT) like subtitle is essential. It is important because expressions considered taboo in every culture are different from one another. Translators should have competencies in translating taboo expressions in order to avoid mistranslation and change of the traits of the characters. In Indonesia, amateur translators like fansubbers tend to render taboo expression in the source text to taboo expression in the target culture in order to maintain the portrayal of the characters, but they sometimes mistranslate the terms. Meanwhile, the professionals tend to soften the expressions to suit the culture of Indonesian audiences.

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